

HERMENEUTICS / ORIENTATION / DUCKS ISSUE



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...and it's all because you didn't eat your vegetables, as a kid, or didn't chew 'em properly, if you did

-Michael Cooney

War with Words

Language presents both an advantage and a disadvantage to its users. It gives the user an effective filter which speeds up information processing. At the same time it places a distance between the language user and the user's environment. The cause of many of humanity's problems may lie in this separation of the language user from his surroundings. At any rate, language as a tool lends itself to abuse that leads to unfortunate results. It also leads to garbled and false information manipulation.

Language users possess a very powerful tool in terms of their ability to assess their world. This instrument is simply the naming of things. When we name things we associate a token with the object that we name. The token with language users is some pattern of thought which can be represented on paper by a set of letters, or vocalized with a set of phonemes. The token is, in effect, a representation of the object. Tokenized representation of an object simplifies conception of that object. Rather than representing all the details of an object, a token only gives the objects certain attributes. These aforesaid attributes are the distinguishing features of the complete set of objects which can be assigned the token. For example, the token word 'circle' can be used to represent any planar figure in which all points are equidistant from a central point. Not all circles are the same, but the word circle is a convenient way of evaluating and categorizing any shape which has the previously mentioned geometrical characteristics. This presents an advantage in a situation where, for example, one has to sort circular and square objects of different sizes and colours into separate piles. We can designate two different objects as circles even though they are visually completely different. In effect the ability to assign words to things collapses the amount of information that we have to deal with. It acts as a filter through which we can evaluate the world in its essentials rather than in every detail.

The amazing thing about language is the amount of information that it cuts away. Words such as 'butterfly' represent a set of objects with very unique characteristics. Yet children who are taught that a particular object is a butterfly will eventually be able to identify butterflies on their own, representing a complex organism with a single word. It would be incredibly difficult to teach a computer to recognize an object as a butterfly, because a computer cannot separate the essential identifiers from other characteristics of objects; it cannot use words to substitute for information but must represent things in all their detail. The information band width of human fact processing is much smaller, but computers process the greater amounts of information that they must deal with more quickly.

The problem with using verbal representations of the world and thinking with these representations is that information is lost. Even more critical is the fact that information can be deliberately obscured and

corrupted. Language can be used as a weapon and tool of war.

When we use words we conveniently stick objects into envelopes. Use of words does not necessitate looking at the inside of the envelope in order to see what is inside. Thus, we can dismiss somebody as a fool and forget the other characteristics of the person. This is because we can manipulate the token 'fool' and use it in thought without examining the object we are using the token 'fool' to represent. This leads to misconception and misrepresentation. The problem is compounded by the individual nature of tokens. In the above situation, one person's conception of 'fool' can be different than another person's. Yet, when people are using language in a public sense, only the token can be conveyed through verbalization. The objects real characteristics, which may be looked at by the person who assigns the token, are not accessible to the person who merely hears a verbalization of the token. Thus information is lost when language is used. The problem gets worse as the objects represented get more complex. Thus, probably no two people mean the same thing when they say 'love'. Far more, probably, assign the same value to the word 'grapefruit'.

Furthermore, the public nature of word tokens leads to the infiltration of other consciousnesses into an individual's mind. Verbalized and written language is, by its nature, and by necessity, a public thing. Although internal tokenization (that is, the assigning of tokens to things without verbalizing the tokens or writing them down) is conceivably separate from external tokenization, the process of learning a communicated language surely effects the way we tokenize. There is a standard way of thinking among individuals who share a language, a common way of separating things into groups. For example, there are certain tribes (or at least there used to be) whose counting system uses the units one, two and more than two (although they don't think of it as more than two but rather as another amount of things). This system simplifies an algebra quite a bit but is representative of a severe problem. People of the above tribes cannot use the concept of 'three objects' because they don't have a token for it.

People in the southern U.S. in the period of the civil war used the token 'Black' for the slaves that they abused. These tokens neglected the humanity of the Black people and the essential sameness of Black's and anybody else. In fact, even having a different token is indicative of the creation of a group with exclusive members (by the nature of the process of tokenizing).

The use of a perverted token such as the one mentioned above can be explained in several ways. A token which ascribes certain aspects to a group eliminates the need to look beyond surface meaning when evaluating that group. It provides an easy tool for assessment of another person. This tool is easily bent to the

needs of those who define the token. In the case of the South, the tool eliminated the humanity of Black people thus allowing the 'owners' to think of them as property. No problem arose with humanitarian feelings because there were no conceptions of humanity. This same tool prevented Black people from receiving the right to vote until much later on, because the token value was perpetuated by society and the transmission of language in it by the teaching of children whose thought processes are molded in early years by the language users around them.

Perverted tokens also allow the user to create a false sense of security and stability, giving the user a distance from the world. If there is a group of people who disturbs you, redefine your token for them so that you can disqualify their actions as rubbish. If you wish to oppress a group and you have some deep feelings of guilt about it, or you are having trouble getting people to cooperate, redefine your token and better yet, your society's token for the group so that they are no longer considered human. If one has the ability to force this redefinition and make it seem plausible then, members of society no longer have to see the individual behind the distinguishing characteristics of the group that you are tokenizing.

An extension of this last technique gives soldiers a security that is necessary when their country calls on them to go and kill people in other groups (race, country, etc.). One of the distinguishing characteristics of wars in recent times (aside from constantly 'improving' weapons) is a renaming of the 'enemy' when the war ensues. Creating a new token is even more effective than redefining a new one, because the emotional and situational associations of the token can be created by the creator of the new token. A wholly new word does not evoke any deep feelings in a person which may be hard to get rid of. Thus, in nearly every war in recent times, the enemy is given a new name that immediately obtains a set of defining characteristics that are negative. The new name is used in derogatory jokes and invades the culture. It builds up a set of associations that are a product only of the war and thus carry no reality with them.

When the soldiers go out for the first time into the battle field they do not have to fret about killing people. They are killing objects that are associated with the tokens built into their heads. When an enemy is seen wandering down the road, he is identified and assessed as a particular, non-human thing, and killed. Admittedly, sometimes soldiers come to see the enemy whom they have heard so many false things about for what they are-human-alive-breathing. But these soldiers can be taken care of nicely in our mental institutions where many lose their capacity to speak.

They are just victims like everybody else who is tokenized but not seen in a war of words.



THE INNIS HERALD

September 1987, Volume 21 Issue 7

The Paper with a Modicum of Sartorial Elegance

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This paper is 100% recyclable. If you don't like it please take it to the nearest recycling depot and save a tree.

Form Over Function

Art Wilson

A bit of background, such as it is. SCAT is a literary magazine produced by the students at Innis. It contains works of poetry, prose and visual art. Its contributors are, on average, students, although this edition contains works by U of T alumni, professors, and 'artists' at large. SCAT has been in existence for a number of years, I don't know exactly how many, and I must confess that this is the first SCAT that I have read thoroughly. Thus, comparisons to SCAT's past will be conspicuous in their absence.

I opened SCAT, quite literally, at 4:13 PM July 11. This was a Saturday. It was 30 degrees. 30 in the city is oppressive, in the country, it's 86 Fahrenheit. On Sunday I decided that 86 Fahrenheit was oppressive and retreated to the city early, home in time for lunch and the British Grand Prix.

This year SCAT comes in a box. This has its pros and cons which I shall discuss in more detail later. I quickly discovered that the box format is best dealt with by placing the SCAT cover on one's left knee, with the base of the box - holding the meat of SCAT - on the right. In this manner one can scan through it by moving the contents from base to cover as each piece is read, then flip the whole pile back to the base when finished. Thus, order is preserved.

SCAT begins with a twig. The cover, black with a minimum of text alludes to part of what is within. SCAT will be long on form. Whether the content will match remains to be seen.

Poetry comprises the first section of SCAT. I am rather ambivalent towards poetry, and loath the analysis of it (all that deep symbolism rubbish). To that end I shall express my opinion about the poetry as a whole and occasionally comment on style, but will generally not discuss content.

The first item is 'Examples' by Corneil Van der Speek. It has two sides. One is white, one is blue. The white side is quite good, the blue side is quite awful.

Next, in theory, are two pieces by Nicholas Power. The second, 'In the middle of Roaratorio' is cute but

lacks substance. It relies too heavily on its 'avant garde' line format. I, as a rule, loathe poetry of this sort as it is an attempt to cover up a lack of content in the writing with a bizarre printing format.

For Thomas A. Clark, the other work by Power is much better. The line format here is again somewhat odd, but this time it is subdued and it works. This poem has what Power's other work lacks, content in absence of print form. His controlled use of non-linear line format complements the verbal content of the piece.

'Jacques Werup', translated by Roger Greenwald, is either two poems on two pages or one poem on two pages. Jacques Werup is the author's name, and perhaps the title, or perhaps the work is untitled. While the poem(s) may have merit, it is largely lost on me. I did not

appear that the form of SCAT may well overpower the content, which is fine. If the Editors had spent less time on the form of SCAT the content wouldn't have gotten any better.

There are two pieces classified as fiction. 'Ode to Phil' demonstrates that it is difficult to write short fiction. The ending of this piece is terribly forced. It has nothing to do with the previous text, and cannot stand on its own, as it says nothing. Aside from the end, the piece isn't bad. In fact, were it not for the loathsome ending (the piece would be improved immeasurably by the deletion of the last line) I might have enjoyed it.

The Compelling Story of Bernie's Art Bar is one of the best works in SCAT. The prose is tight, the author Philip Kimmel doesn't try to say too

conversation and it doesn't work, which clouds any merit and insight the story may have to offer.

'Coming Down', a story by Rebecca Godfrey, is a far better effort, but one which leaves me torn. I can't decide whether it is an ineffectual analysis of the life of a punk girl, or an attempt at insight by someone who doesn't really understand the motivation of her protagonist. I lean towards the former.

'Lydia's imaginary genital'. It appears that a poetic description of breasts and repeated genital references are enough qualification for inclusion in SCAT. Too bad the piece is rather awful. Perhaps the editors could have found some other way to show that they are not afraid of publishing 'controversial' material.

'Pete the Talking Dog: An Oral Biography'. This is one of SCAT's high points. It's refreshingly light and fun. Robert Martin shows remarkable restraint and maturity in his writing.

'An Inner Piece'. The author's name says it all. The piece is tight yet very boring.

Ted Parkinson's 'Landlubbers' is also among the better pieces in SCAT. Unlike other good works in the Box, 'Landlubbers' succeeds because it doesn't try to accomplish too much, and it has an interesting stylistic book, which is used with restraint.

'Landlubbers' is written in three parts. Each part covers the same subject, and takes place in roughly the same time frame. The distinction between the parts is that each is written from the perspective of different characters. It works.

Photos. What bad Elliot Gould film is on T.V.?

'Children' is good. But young children are a relatively easy subject to work with. They lack the false modesty of older people and thus are relaxed and natural in front of the camera. Their innocence naturally juxtaposes with the adult world in which they exist in the viewfinder.

I like 'Steak Chops'. It captures our neon, food and liquor centred

lifestyle. And that's all there is.

'Cows' is/are great. I shall not comment at length on the non-fiction section. The work presented here, particularly Testa's writing is not in my field of expertise. Both are quality works, but both require some prior knowledge of the subject matter to be fully appreciated.

I object strongly to the writers' workshop plug. I object strongly to the tribute to R. Greenwald's ego in the writers' workshop plug. In a way similar to finding tacky book ads at the back of otherwise fine paperbacks, one is torn between a desire to tear out a wholly inappropriate and incongruous page, and the desire not to damage anything between the covers, or the lids of a fine work.

I don't object to writers' workshops. Many SCAT readers may be interested in joining. Both SCAT and the workshop involve the written word. But a lot of writers smoke and we don't have cigarette ads in SCAT.

Finally some notes on format. I like it. It allows for a flexibility of presentation which would be impossible in a bound work. You could read it in the sauna without having it fall apart. There is more segregation of the pieces and sections than would be possible with a bound format. One could take exception to the randomness of the work, arguing that the continuity of a well ordered magazine could make a more powerful statement. But given that these works were not written as a group, and were likely selected on the basis of their individual merit rather than their conformity to a common theme, the à la carte format is more appropriate.

There is a fair bit of crap in SCAT. This is not to say that the authors of this crap necessarily lack talent. Merely that their talent is currently in a rough, uncultivated form. But writing is something that is learned by doing, and so SCAT should contain some crap. Fortunately SCAT is not all crap.

SCAT is in many ways a triumph of form over content.

SCAT!

consider these to be bad works, but neither was I particularly interested in them.

The 'Jacques Werup' work brings to light a failing in the form of SCAT. The table of contents is often vague and misleading. It was only through process of elimination, for example, that I discovered which piece was 'Graph Paper'. The piece is not titled and does not naturally suggest its title. Further, with respect to 'Song of Zero Zero Zero', it is not immediately clear that Graphic and Cover are indeed a part of the same pamphlet.

'Doily' and graph paper are largely fatuous although I do like the presentation and translucent paper used for 'Graph Paper'.

'Song of Zero Zero Zero' didn't stink. But it is basically fluffy and inert.

With the poetry out of the way, it

much. It has a nice hook at the end which is cute without being nauseating.

I don't have a microfiche reader so I won't read it. I must question the wisdom of using microfiche. Sure it's different, but your average reader doesn't have the means to view a microfiche and will not truck down to a library to view one. Thus, the material on the microfiche will go largely unread (viewed?). But maybe that was the idea.

The largest bound section of SCAT is the Stories section. The distinction between this and the fiction section is lost on me.

There are those who can convincingly pretend to have a telephone conversation with a dial tone. And there are those who can't. Stuart Ross can't, and this is the major failing of 'Mister Style, That's Me'. It's written as a one sided

Film

Lisa Godfrey

Its all right lambs, we know you've been wicked. You spent the summer in those brazen POST MODERN LOBBIES, portaging fast-flowing streams of REAL BUTTER, and moving down the aged to catch that Devil in the Flesh trailer in the AIR CONDITIONED COMFORT of those Drabinsky catcombs.

And that was sinful. But the Innis College Film Society is merciful. Come forth to Town Hall each Thursday evening and be cleansed. Open thine eyes so that you might see. We've got the cinema to beat you, to raise you up and release you from the chains of linear narrative. Let's not be coy, people -- we're talking spiritual transcendence here! And cheap doughnuts to boot!

Some of this season's highlights: Ernie Gehr and his films (November 5). Meet an important structural filmmaker from New York, and view his latest work! See the audience ask him profoundly insulting questions and deride his art! See him abandon cinema and go eat grass in Central Park for the remainder of his life! (No, no -- don't worry, we hired a bouncer this year.)

Transgressive Sexuality and Primal Fear programmes (Oct. 1 & 29). As much as it disgusts us (and

the federal government), the I.C.F.S. is prepared to pander to your baser instincts one last time before that porn bill is passed. But we're warning you: this is it. Transvestites and het boys (and escorts) are strongly urged to attend the Colour Me Shameless/Grane Dealer's Daughter double bill for insight into your respective (but not



exclusive) conditions. Those into the (bananas scene should find a satisfying number of variations in the selection of Lawdier/ Sternberg/ Lynch/ Psychomedia/ Brakhage films scheduled for the 29th.

And you know something? Just as Canadian society is an exciting mosaic of cultures, so is our little

Film Society. Inspired by Caravan and some books from the library, we've decided to show Films From Other Lands. Francophiles can see Godard's Deux ou Trois Choses (September 24) and Dura's Nathalie Granger (November 12). Germans? We've got 'em: Faust (October 15) and Kluge's Yesterday Girl and Occasional Work... (November 19) are presented in association with the Goethe Institute. A programme of rarely screened shorts by Britain's Peter Greenaway is scheduled for November 26. Eastern Europe is represented by Daisies, from Czechoslovakia (Dec. 3).

Yes, you are welcome to wear national costume or bring cheeses from the appropriate country on these designated evenings.

We did mention the films by Dendney, Cowan, Jacobs, Emshwiller, Frampton, Elder, Mekas, Kerr, Hoffman, Rainer, and Brakhage (again)? And that's only September to December. Detailed listings with programme notes and late additions will be available around Innis. Look for the announcement of our first general meeting sometime in September -- everyone is welcome except those who are not (and you all know who you are).

See them. See you.

Writers' Workshop

Innis College in the University of Toronto sponsors a unique Writers' Workshop that allows students who write fiction or poetry to work in a group that includes writers from the city at large.

The workshops meet in the evening, fiction weekly, poetry biweekly. Applicants must be able to commit themselves to writing and to attending the meetings regularly. The size of the groups will be kept small. The workshops are not for university credit; there will be a nominal fee.

Instructor: Roger Greenwald, editor of WRIT magazine; winner: Norma Epstein National Competition (poetry); F. R. Scott Translation Prize for *The Silence Afterwards: Selected Poems of Rolf Jacobsen* (Princeton University Press); Richard Wilbur Translation Prize for *Stone Fences* by Paal-Helge Haugen (University of Missouri Press).

To apply, send 20-30 pages of recent fiction or 10-15 recent poems to Writers' Workshop, Innis College, University of Toronto, Two Sussex Ave., Toronto M5S 1J5. Please enclose your phone number and a stamped, addressed envelope large enough for return of your manuscript. State your university affiliation, if any. (All applicants will be notified in early October.)

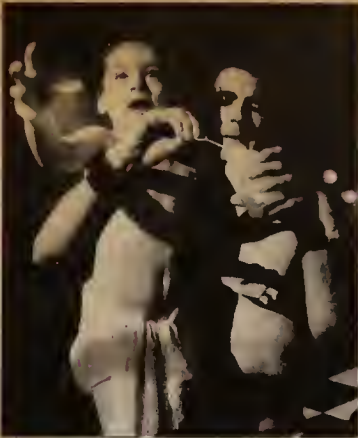
Deadline: September 28th

INNIS GUIDE

Administration & Staff

NAME	ROOM	PHONE	POSITION
Arnold, Adele	118	2844	Administrative Assistant to the Registrar
Browne, John	125	2510/4134	Principal
Clark, Flora	119	2845	Academic Counsellor
King, David	123	7789/4871	Vice-Principal, Academic Coordinator
McDonnell, Pat	313	8571	Math Counsellor
McNiece, Laurie	117	2513/2511	Secretary to the Registrar
Owusu, Nana	131	7023	Secretary to the Principal, Vice Principal/ Academic Secretary
Perry, Audrey	124	4332	Administrative Officer
Poulos, Linda	120	2871	Registrar
Shedden, Jim	131/322	7790/7463	Secretary to the Administrative Officer/ HIF Exec. Secretary
Spencer, Garry	121	2512/6645	Manager of Residence and Physical Services
Zangari, Gloria	122	2512	Residence Secretary
Pub Fuzz (Mike Friend)	4808		Pub Manager
ICSS Rivers, Cassie	116	7368	President
Innis Herald Morris, David	305	4748	Janitor
Vladimir House Gandhi, Sima	6187		House Manager

Numbers are 978- unless otherwise indicated

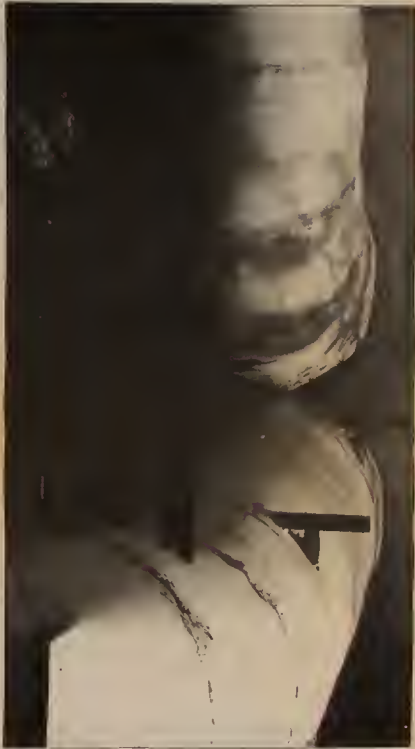


Allen, Peter *	IN325	6508
Amatage, Kay	IN210	8572/4671
Binnie, Patricia *	IN226	4145
Chui, Raymond	IN307	7434
Davey, Phyllis	Library	4497
Deane, Patrick	IN230	7382
Duffy, Dennis	IN317	4147
Gibson, Bob	IN206	7458
Greenwald, Roger	IN323	4871
Harris, Robin	IN301	7433
Hayne, Barrie *	IN234	4146
Heathcote, Isobel	IN207	4144
Machin, John	-----	3506
McDonnell, Pat	IN313	8571
Parker, Ian *	IN204	4808
Petersen, Patricia	IN321	7463
Powley, Jean	Library	4497
Riendeau, Roger	IN324	3424/4871
Rolph, Wendy *	IN231	7271/6092
Russel, Peter *	-----	3346
Savage, Harvey	-----	-----
Savan, Beth	IN206	7458
Schelew, Michael	-----	-----
Skvorecky, Josef	IN233	8574
Stokes, Pamela *	-----	7141/6526
Suren, Richard *	IN326	7170/3424
Swaigen, John *	MOE	965-2684
Testa, Bart	IN233	8574
Tolston, Cam *	IN234	4146/3935
Wall, Marty *	-----	7816
Young, Sue	Library	4497
Zeidlin, Irving *	-----	8718

* Cross appointed 1986-1987

Amnesty Int'l	IN325	6508
O.P.I.R.G	IN302	3032

Numbers are 978- unless otherwise indicated



Home of the Brave

Vicky Zeltins

Re-organization. That's what the Principal's and Registrar's offices have done. This article is written to help you find the right person to talk to when you need someone to talk to.

The new Registrar is Linda Poulos. Linda is acting Registrar at the moment, and as such will help you with all your bureaucratic dealings. She is familiar with the operation of the university and can be counted on to steer you in the right direction when it comes to making decisions.

Flora McDonald is the full time counsellor and can help you with everything - personal and academic.

She can answer any questions regarding the forms and procedure needed to get through red tape at the university. As well she will help make sure that you are taking the courses required to get the degree you want.

David King, who was the Registrar, is now the Vice-Principal. At present David is doing a bit of everything. His position will become more administrative with the passage of time.

Some things have not changed. John Browne is still our fearless Principal, striking into new territories as Innis principals are supposed to.



The Innis Writing Lab

offers Innis students free help with *any* written work assigned for *any* course.

(Other students can come to us with work assigned for INI courses.)

For more information drop by Room 314.
For an appointment drop by or phone 978-4871.

Mon., Wed., Thurs. 9-5
Tue. 9-1, Fri. 1-5

INNISIATION '87



EPT

The EPT (English Proficiency Test) is teleologically comparable to the ostrich egg, because both have no rational or meaningful reason for existence and both are conceptually ridiculous. Unfortunately, U of T believes that the EPT is a good and sufficient measure of a student's ability to communicate in the English language. More unfortunate is the fact that your EPT will probably conflict with one of the orientation events. Try to pick a time that avoids

conflict and don't worry about showing up late (for Innis events). The important thing to remember about the EPT is that the manner in which you express yourself in the paper that you write is more important than the contents of your paper. The EPT isn't something that you should fret about. If you are having problems with it please contact the Innis writing lab for guidance and assistance.

Harold Innis?

The most difficult task for the majority of first year students is finding out where things are and what things are. Where is Hart House? Who the hell is Harold Innis? What's this Fuzz guy doing anyways? The campus and university are not really that big

(about the size of most of the countries in Africa), but U of T can be intimidating. The purpose of the Innisiation '87 committee is to get you familiar with your University, your college and the people in it, and have a great time.



CHRISTINE WILSON

"We're working at the limits of technology, detecting really faint objects on things that are very far away in space and time. I read a lot of science fiction as a kid, I still do. Right now we're looking for molecular clouds in other galaxies and we've already found one. "When you look at the stars, you don't really see astrophysics. You just see pretty points of light. A lot of astronomers don't even know the constellations."

CREDITS: B.S. in physics, University of Toronto. Studying for Ph.D. in astronomy, California Institute of Technology. Discovered Comet Wilson

Tours

The Innisiation '87 committee will once again be running campus tours. Tour leaders will show you the residences, important buildings on campus and may even stand in line with you. Lining up is a U of T thing, but don't get discouraged. In Britain line ups like these are called 'queues' and are seen as evidence of higher civilization. Tours will leave Innis Town Hall (where you will

have your student card validated) between 9 am to 5 pm with a break somewhere in for that most important ritual, lunch. Tours are highly recommended (*** in the Michelin guide). If you have any particular questions ask your tour leader. And remember that you will probably see your tour guide and the other people in your tour at Innis, so enjoy.

Hell from Pit


The Innis Pit is the thing with the concentric stairs and the orange couches right beside Innis College's St. George entrance. World renowned for its post baroque minimalist architecture, the Innis Pit also has a number of bulletin boards which will have information about

films, dances athletic events etc. Near the Pit is the Innis chalk board, which has information about goings on posted daily, and can also be used to leave helpful messages for otherwise forlorn pizza delivery men.

116

Beware of room 116. People have been known to go in and never come out again. What evil lurks in the heart of 116? None at all. Its the Innis College Student Society office. The ICSS love meeting people and love answering questions so we

never go near them and we never give them the satisfaction of helping us. Besides, they are not snobs and they do not exclude anyone from anything. So it best to avoid them unless you're willing to have fun and get involved.

MON 7	TUES 8	WED 9	THU 10
Labour Day 	Registration Tours	Registration Tours 	Bar
MON 14	TUES 15	WED 16	THU 17
First Years' Dinner	Blue Jays Game 	Pub Crawl	All N

Socialism

Innis college is not just a physical building but a social entity. The Innis community includes, the students, staff, faculty and alumni of the college. These three groups at Innis tend to interact a lot more than at other colleges. The alumni, for example, often have gatherings which are targeted towards everyone at Innis.

Last year the staff of Innis college decided that something should be done to welcome the first year students to Innis. The event which is now called the Annual Staff/Student

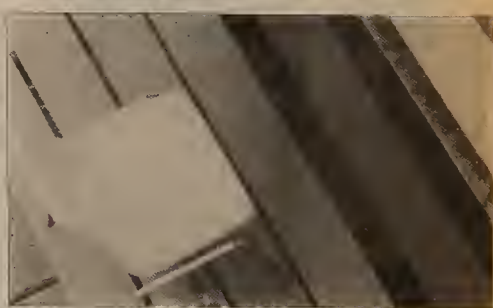
First Year Dinner will be held again this year. A cocktail party will be followed by a dinner in the picturesque and historic Great Hall of Hart House.

The dinner will also give students an opportunity to meet the people who are involved with the various teams, societies and activities around the college. People representing the sports teams, the Film Society, SCAT, the ICSS and the Innis Herald will be there to answer questions and give information.

Jays

For the past couple of years a dedicated bunch of people have journeyed down to exhibition stadium during orientation week. There, they have watched the Jays trample teams beneath their cleated feet, enjoyed the sun, the air and the endless flights of circling seagulls, and have had one hell of a lot of fun. This year will not be an exception.

A limited number of tickets for the game are available (free). A group of people will meet in the pit an hour before the game and go to the stadium together by TTC. This will be particularly useful for people who are unfamiliar with Toronto's excellent transport system, and for those who want to have more fun.



Metaphysics

Baruch Spinoza never went on a pub crawl. This is why one never hears his name mentioned at Innis College. It also explains why everybody thinks 'he's no fun; I'd rather count the number of words in the dictionary that start with the letter R, or go and frolick with a flock of wild ducks.'

The Pub Crawl is an annual event at Innis. Participants are divided up

into teams, each of which receives a set of clues which lead the teams to various Pubs around town. Teams receive points for the beverages that they imbibe (usually Perrier), for being fun or looking like they're enjoying themselves. The latter class of points are very easy to accumulate.

The Pub crawl is definitely a must.

THURS 10	FRI 11	SAT+SUN 12-13
Bar-b-que & Party	Surprise Farm Weekend	Relax
THURS 17	FRI 18	SAT 19
All Night Films	Varsity Football Game 	Innis Party 

Vision

This year as always, Innis will have an all night film festival during Orientation. This maniacal film marathon is a natural event for a college that is so intimately involved with cinematic studies. The films will be shown in Town Hall starting

around eight o'clock and ending at about eight in the morning. The films are as yet undetermined, but the breakfast afterwards will probably involve some form of egg. This breakfast will be free for students in first year.



Epistemology

Who should you talk to if you have a question? Anyone at Innis. Just ask the first person you run into. Some people will be wandering around with 'Ask Me' buttons, and will want company. Tell them that

life isn't so bad. Other students will be wearing 'Guide' shirts (everything at Innis has label, even the stairs) and will also provide assistance.

Blues

U of T as a whole is a good place to be. One of the best places to be during orientation is at the first Blues game of the season with a bunch of people from Innis. The cheers, the noise, the gratuitous water balloons delivered by the engineers are all part

of the atmosphere. If you want to go to the game, meet about half an hour before the game in the pit.

Afterwards a daring sortie will be made to the final Pub of Shinerama or the Blues Bash at the SAC hanger. So come out and enjoy.

BBQ

Thursday the tenth of September will be a busy day in and around Innis. Campus tours will be run all day while students are being registered in town hall. This is also the day of the Shinerama Bed Race. Thursday will also be the first Innis party. Greg and Mitch will be barbecuing bits of ground up cow,

this time with no ulterior economic motivation. A note to vegetarians: tofu burgers and or dogs are traditionally available at this culinary tour de force. The barbecue starts at six and is followed by a dance with Pub hosted by our erstwhile maitre de, Fuzz. Enough of this French, Finis.

Shinerama

Vicky Zeltins

Innis is participating again. This year the Innisiation Committee headed by Martha MacEachern has decided to Shinerama.

Meetings for the various Shinerama events were held throughout the summer. Planning has been long but the results promise to be exciting.

Shinerama kicks off on Wed. Sept. 9th with Shinerama Day. Innis will have teams participating throughout the day as part of the tours offered. Shinerama involves shining shoes around the city to raise money for the Cystic Fibrosis foundation. The groups are composed of six to ten people and no experience is necessary. If you are interested, meet at Innis under the Shinerama sign or proceed directly to Convocation Hall where you can meet up with fellow Innisites. (There will be signs all over Con. Hall directing people by college and faculty to various locations in the Hall.)

On Thurs. Sept. 10 at noon there

will be a bedrace down St. George. This year Innis is entering. This event is open to the city with various hospitals and ambulance services as well as Centennial college participating. We haven't found a bed yet, but we're still looking. Meet up at Innis around 11:30 if you are interested in coming.

Although Fri. Sept. 11 is the beginning of the Farm weekend we know that there will be some people who can't make it. In the past we have tried to find an alternative. Well, this year both SAC and Shinerama are providing events. A Hot Dog Eating contest will take place on the front campus. It involves being fed hot dogs by a blindfolded feeder (*presumably an animate object -Ed.*). By nightfall SAC's infamous 'Roamaround' will have started. Groups from the college will be participating in this rollicking event, so put your name on the sign up sheet and get involved.

Farm

The first farm weekend of the year will begin on Sept. 11. The Innis Farm is situated near Otterville Ontario in the middle of tobacco country, on the farm where Harold Innis was born. The farm itself is a modern, open concept building which is designed to host conferences and seminars but is just fine for rabid merry making. The farm is surrounded by fields of corn which are quite fun to wander through in the middle of the night under a brilliant crystal moon. The corn, however, is not edible, so don't try it. Sleeping bags are

recommended and bed space is limited. No apparel is necessary for the annual midnight swim at the neighbouring conservation area. Food and a limited quantity of ale will be provided.

Directions and maps for getting to the farm will be distributed, and some form of transportation will be available for the proles who don't have their own automobiles. The essential thing about getting to the farm is to stop before lake Erie. Watch for details and Farm sign up sheets in September.



Feeling Her Teeth

Fun

Classes start the week of the fourteenth. To keep you entertained while you adjust to university classes, the Innisiation committee has 'planned' some afternoon events. All events are casual and informal. The only thing required is your presence. Posters will be put up daily to let you know what's happening. All events will take place on the Innis Green. Events will

include the ever popular pick up football, frisbee hacky sack and competitive suntanning. We may have music, we may not. The pub will be open, the sun will be shining and lots of people you know will be there. Come by after classes or before. Shoot the breeze and leave your mark at Innis, but watch out for windows.

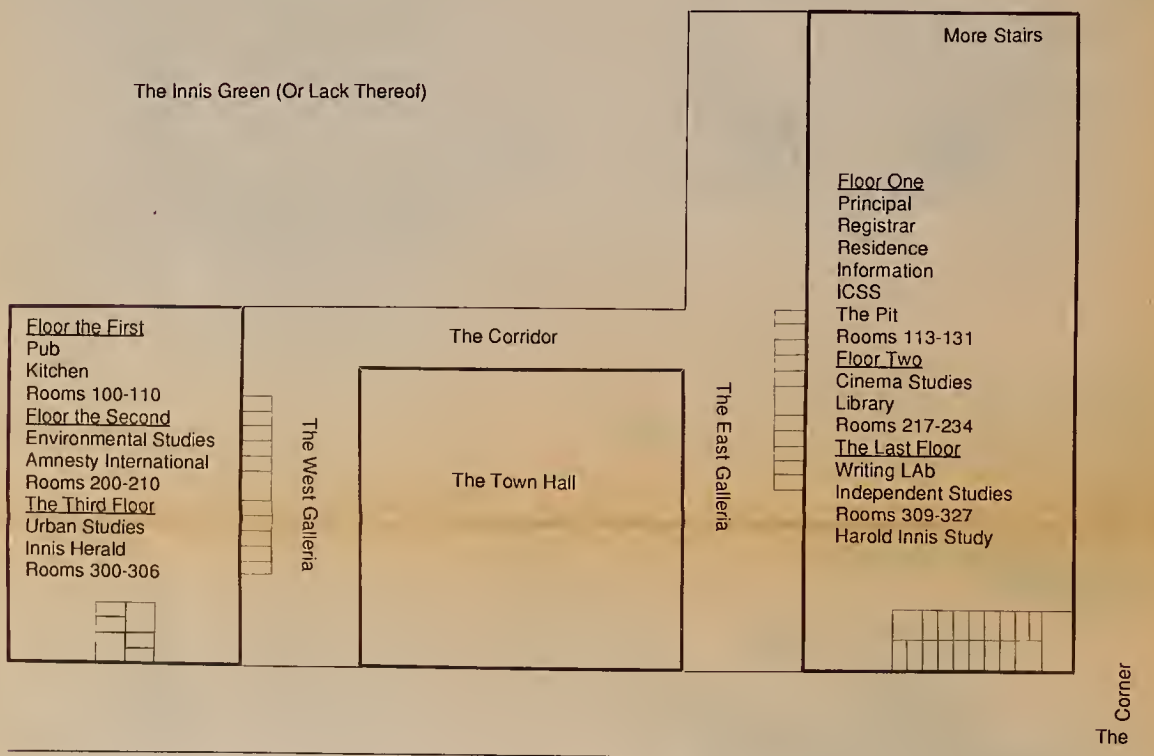
Duck with Orange Sauce

1/2 cup of Ketchup™
1/2 cup of mustard ©
1 duck (dead)

Mix ketchup and mustard thoroughly. Cook duck. Put sauce on duck. Run away.



'At Innis, everything has a proper name.'



The President's Address

Cassle Rivers

The first two weeks at Innis are always a time of non-stop activity, a chance for new students at Innis to become familiar with the social side of university life, and a chance for returning students to reestablish old friendships. In addition to meeting the incoming 'freshpersons', while everyone is aware of all the activities that are going on, the organization behind all the activities is often not seen. The Innis College Student Society (ICSS) is a major factor behind Orientation Week, in addition to the college and the alumni association. But while orientation lasts for only two weeks, the activities of the student society will continue throughout the year.

Upon registering at Innis, one automatically becomes a member of

the ICSS, our student council. Everyone has the right to vote at student affairs meetings, held every two weeks (a schedule will be posted as soon as possible). While the eleven member executive is responsible for organizing such events as pubs, intramurals, games nights, and other extracurricular events. In addition, committees are set up by the executive members. Lots of volunteers are needed for these committees. Most of the committees are formed at the beginning of the year and are a great way to get involved.

Perhaps the most important ICSS meeting to attend is the annual budget meeting held in mid October. At that time an itemized budget is presented by the treasurer to the

students. Once again, every Innis student has the right to vote on how their student fees are spent. The participation of students in this meeting ensures that the executive meets the needs of Innis's students.

The ICSS is an important part of life at Innis College as academics are not the only aspect of a university education. As president of the student society, it is my hope that everyone recognizes the uniqueness of our college, the student society and the role of the student in it. At Innis, representatives of students do not make the decisions concerning students, the students themselves do. The ICSS is for you, the student, and only with your input can it be successful and ensure a great year for everyone.

The President's Other Address: 2 Sussex
The Other President's Address: 21 Sussex

**First ICSS meeting :
the end of
September.**

Be there.

Discussion

'east meets west'
les percussions de strasbourg

Philips 6521 030

About ten years ago an album appeared on the market called 'East meets West'. It featured Yehudi Menuhin and Ravi Shankar playing duets on violin and sitar (respectively) in both the European and Indian classical musical idioms. This album is rather different. Firstly it is an album of new music (un-'popular', for reasons which will be made clear). Secondly, the instruments in this recording are all percussion, both tuned and untuned.

Solely percussive pieces became acceptable after revolutions in music led by composers such as Edgar Varèse (fonisation) and Bartok (Concerto for Percussion). Percussion music and drumming in particular have recently become accepted on their own merit. Works such as Steve Reich's Drumming and a realization that drums are musical instruments basic to every culture have enforced this point.

The album 'east meets west' features the works of three Western composers. Their works in this album are all based on Eastern 'subtexts'. The pieces are performed by les percussions de strasbourg, which consists of six musicians and 160 instruments.

The first piece on the album is 'Shen' by Tona Scherchen. The piece is based on Chinese musical idioms and is supposed to attempt to explain the mysteries of life. Throughout the piece a rhythmic cell is developed and modulated through time as it is played on a Chinese drum. Above this other instruments play in waves of sound as the rhythm of the whole accelerates. Throughout there is a dialogue between the drums, the tuned percussion and the chant/shouts of the performers. The music ends in an explosion of sound and rhythm, becomes silent for a minute and ends with a pseudo melodic section that seems to wriggle. This is the most evocative and best piece on the album.

Alain Louvier's 'Candrakala' and 'Shima' are also on the first side of the album. These pieces use

rhythmic patterns drawn from the Hindu book Carnagveda. The first is based on rhythms describing the Earth, Sun and Moon. In it, metal percussion instruments play continuously from start to finish. Swirly rhythms in the bottom are overwritten by more ponderous tuned instruments. The pieces flow smoothly from start to finish.

'Shima' is supposed to evoke aspects of a lion and works pretty well.

The second side of the album is occupied by George Aperghis' work 'Kryptogramma'. This piece's rhythm is derived from classical Greek works that were codified in an undecipherable way. Not surprisingly, the piece lacks the structure that the other pieces have. It also lacks any other kind of focus and is boring.

Phred

Koto Mozart
The New Koto Ensemble of
Japan

Angel S-37553

Lately, a whole slew of albums have come out that feature classical music played on new instruments. Such albums have included Bach played on marimbas, harmonicas etc. This album is the second in the classical repertoire recorded by the Koto ensemble of Japan (the Koto is a classical Japanese instrument that resembles a zither. It has thirteen silk strings which are plucked by the performer). The first was of Vivaldi's Four Seasons.

This album is both good and not good for the very same reason: instrumentation. The Koto produces a sound that is reminiscent of the harpsichord. It has a very short sustain time and seems to buzz slightly during the decay when it is played forte. Yet it has a very delicate sound and a surprising range of expression within its limits.

An ensemble of Kotos would be fine when playing contrapuntal music or music that is pure in its independence from instrumentation. Mozart's music, however, was written in a period when new instruments were being developed, old ones were being refined and

orchestration was coming into its own as an art.

The homogeneity of tone colour makes it difficult to separate foreground from background. Thus, the key modulations and shifting of themes from foreground to background is muddled. Especially frustrating is the loss of the delicate woodwind highlights that often outline modulations in Mozart.

Sustained notes must be played tremolo on the Koto. Thus, punctuating and cadential chords as well as sostenuto passages sound like a colony of demented banjost on speed.

On the other hand, the staccato and rapid moving passages are played with a beautiful crispness that emphasizes the filling in that Mozart does while the main melodic process is happening. It reveals bits that don't come out in standard recordings.

The pieces played on the album are Eine Kleine Nachtmusik and Symphony No. 40 in g. Eine Kleine Nachtmusik is, on the whole a lot better than the symphony. This is because it is written for strings while the Symphony is written for an orchestra with winds.

The Romanze from Nachtmusik is quite beautiful and adds a lot to the music. The Rondo is also good with some neat sounding guitar like chords in it.

The Symphony is a lot worse. The highly chordal structure and prevalence of numerous separate melody lines make it difficult to survive the transcription. In addition, the dramatic structure of the music makes it worse because of all the punctuating chords. Also the articulation of passages seems to be really mushy and imprecise.

Altogether it's a really interesting album. The effort of transcribing and playing such pieces on the Koto is impressive, because of the constant need for retuning of the Kotos as they play.

Grigor

Readers are invited to send in bits of paper with writing about interesting or exciting records (on the paper's surface).



Keys

We won't work wonders.

You'll work wonders.

Innis Writing Lab

978-4871

Refined

André Czeglédy

Within the world of *apparel* there is a distinct stream of dress which stands out as eminently classic and polished, one which can be termed, for the general purpose of this article, as *Refined Dressing*. Refined dressing tends to be not for an occasion or special event, but for everyday wear - an integral part of day to day life. It is a form of dressing used by the persons who are the fashion equivalent of those in the intellectual realm who possess intelligence and a sense of culture.

As in the exercise of the intellect, refined clothing designs incorporate a certain attitude of the serious, unmistakably signalling a specific intent in their wear. For men, such refined dressing is still relegated to the wearing of a grey, pinstripe or navy blue suit (tweed being acceptable, but requiring a particularly British sensibility to be worn properly). Anything more complicated is extraneous. Anything less complicated runs the very real risk of seeming too 'sporty' for the serious of mind. Anything different is 'new wave' (with the possible exception of the work of men's designer such as Calvin Klein, Ralph Lauren, and Perry Ellis who do approach the subtleties of refined dressing - but more of them in another edition of this column). For women today, refined dressing

is considerably more developed, in attitude and design, requiring a rare mixture of serious but casual ease and uncomplicated sophistication found in the work of but a handful of designers - the best among them commanding American labels. Refined clothing retains a number of integral, distinguishing characteristics: confidence, strength, purpose, energy and versatility. It has confidence and strength in its straight lines, smooth curves, and

...& flips
the pizza
dough with
his feet

pared down surfaces. It has purpose in its simplicity of construction and avoidance of visual clutter. It has energy in its strong unblended colours. And it is versatile with its comfortable structure, containing elements of both formal and informal wear.

Refined dressing is perhaps more representative of today's independent woman than any other form of clothing, and there are no

better examples of such design than those which fall into the Anne Klein Tradition. The Anne Klein tradition of dress, originating with the designer of the same name, includes the work of two other designers, primarily Donna Karan, and, to a lesser extent, Louis Dell'Olio.

Ann Klein was born in New York City in 1923, her real name being Hannah Golofski. Her experience in fashion began when she was a Seventh Avenue sketcher at the age of fifteen. By 1948 she had formed her first clothing design firm with her first husband under the name of Junior Sophisticates - indicating her interest in designing clothes especially for younger women (and the young in heart). In 1968, with her second husband, she formed Anne Klein & Co. and the Ann Klein Studio, the two design firms from which her pioneering approach to fashion was to reach its summit. Klein's approach to design differed markedly from the majority of her colleagues in its sense of balance between the formal and informal - creating a uniquely refined behaviour in her work. This refined sense replaced the sweeter sensibilities of the then popular clothing of the time and complimented the increasing independence of women in society. Klein's ability to combine an aspect of maturity for younger clientele and

an aspect of freshness for older clientele gave her clothes the necessary versatility to become a major design and market force in the fashion world. With her death in 1974, Anne Klein's tradition passed into the capable hands of Louis Dell'Olio and Donna Karan, two designers who continued to lead Anne Klein firms into the 1980s.

Louis Dell'Olio, born in New York City in 1948, graduated from the prestigious Parsons School of design in 1969. He conducted freelance design work for the wholesale firms of Teal Trabina and Originals before becoming a co-designer at Anne Klein with Donna Karan. The two continued designing in the tradition defined by their predecessor, and adroitly updated her casuals-based look with increasing sophistication while retaining an attention to detail and materials quality. As a team, their designs possessed the integral characteristics of refined dressing. Unfortunately, with the departure of Donna Karan from Anne Klein in 1984, to begin her own line, Louis Dell'Olio was not able to sufficiently grasp all of the values incorporated in the Anne Klein tradition. Dell'Olios designs, while still retaining much of the Klein integrity, have taken on a sense of looseness in cut and structure which

has flawed his genuine creativity.

In contrast to Louis Dell'Olio's recent work since 1984, Donna Karan has proved herself the superior designer in her ability to gracefully continue to design clothes in the Anne Klein tradition with a sensibility towards simplicity which has contained none of the more vulgar cutting so prevalent among the 'Minimalist' designers whose work reeks of inattention to form and movement. Born in 1948, Karan was fascinated by fashion and its design at an early age, and, like Dell'Olio, attended the Parsons School of Design. A summer job at Anne Klein, prior to graduation, led to permanent employment at the design house and, except for a brief separation, established her within its increasingly influential structure. Since her departure from Anne Klein, Donna Karan's designs, under her own name, have produced some of the very best work in her *metier*, especially in her separates, like her mentor Klein. Today, the designs of Donna Karan, emblematic of the Anne Klein tradition, epitomize the qualities of refined dressing, qualities requiring a leap of intelligence, in both designer and patron alike, to transcend reiterated knowledge and pass into the domain of an understanding of fashion.

RANDOM THOUGHTS

Xenophon and Og

A column addressing the metaphysical, physical and just plain absurd.

X : Question one : 'Why is there a god?' My initial reaction has got to be 'Why are you such a smart-ass?', and if I were god I'd really be coming down on you because the obvious question should be 'Why not?'

O : Well, I can't address that ad hominem attack on my personality. However, I can stick up for humanity in general. There is no need for there to be a god because humans can take care of all the functions that God supposedly takes care of in Cartesian systems. I think that the root of all perception lies in humans and there is no need for a god, so in terms of the question 'Why is there a god?', well there isn't one so why bother with the question?

X : Sounds like a bit of a philosophical cop-out to me. I'd give you a D on an essay for that one. The question is not 'Is there a god?', the question is 'Why is there a god?'

O : Well I think that this god who is almighty and who should strike me down for asking questions like this, is a god that has been created in order to further the capitalistic motivation of our society and its inherent greed. God is used as a justification and excuse for the behavior of man as he pursues his greedy ends, because god is left to deliver punishment, which means that judgment is taken out of the hands of one's fellow human and is laid in the hands of a god whose reality is inherently unprovable. Thus, man can justify his crusades and can gain the spice and silks and other wealth that came with the crusades.

X : Well, likely...

O : Well, that's a cop out - X : I'll give you the real answer. Why is there a god? There is a god because contained in the essence of the word god, in what we mean by 'God', is a necessarily existent being, and since a necessarily existent being necessarily exists there must be a god. Why? Because he logically follows from himself.



That's why.

X : Well, I can say the same thing about toothpicks, or toothpaste, or anything else with the word 'tooth' in it. The conception of a word necessitates having some kind of conception of the object that the word represents. If you have a conception of 'god' then you must have a conception of the object it's supposed to represent, and having a conception of an object doesn't necessarily mean it exists. For example, centaurs are combinations of real conceptions that don't exist.

X : Well, I'll agree that there are no centaurs. However, a god is the only thing to which we give the attribute of necessary being so you know we don't have to accept-

O : I disagree with that statement. Before giving god the attribute of necessary being I'd give myself that attribute because without my being, the subjective framework of my discussing this whole damn thing wouldn't exist, so my being is more important in this discussion than God's.

X : Well, my being is more important in this discussion than your being.

O : And my being is better than your being! So there. Nyah!

O : Question two: 'Should I take film studies at Innis?'

X : Yes. Some film studies students have gone on to become SAC presidents.

O : Question three: 'Why is there disorder in the world?' I maintain that disorder is a plot on the part of people who want to make money,

because disorder leads to the foundation of things that create more disorder, such as Tepperman Wrecking, and companies to clean up after the disorder. This can generate quite a lot of money for people in higher places who suppress the masses and take advantage of their willingness to believe that disorder is a natural artifact of the real world, and that entropy is created by something other than the ruling class.

X : Well, it may in fact be true that Tepperman Wrecking creates disorder. However I've been working for Greenspoon Brothers and can assure that we do not create disorder. Rather, we pave the way for the future. Now, why is there disorder in the world? I'd say we can look to Leibniz and realize that there is no other possible way the world could be, so how can you say there's disorder? What other order would you want? It's disorder because it isn't dat order.

O : It seems evident to me, however, that you have certain perceptions of order. The order that is generated by our senses and conceptions is what naturally occurs in all times and places. You have a sense of order that's different from the Leibnizian sense of order, which maintains that there is only one way that the world can be, and as a result, everything in it is in correct order. However, I think we place a further order on top of that. If, for example, we spilled a box of AlphaBits™ on the ground, they wouldn't fall in alphabetic order (the reader isn't advised to try this at home. this is a stunt for professional philosophers, and besides, it's messy - ED) unless it was a very rare occasion. We have a perception that the letters aren't in order because we have a perception of what 'letters in order' are. Although Leibniz would maintain that the letters could only have fallen in one way, they fall in a way which we judge by our conceptions of order.

X : But they have fallen according to rule. If you only knew enough of the data about them, you could predict where each one of the AlphaBits was going to go. It's just that we



don't have the knowledge that God happens to have, or the higher knowledge that we need. You can look to physics, and physicists will tell you that if you have this arrangement of AlphaBits and pour them in this way, they will fall in a certain order. So it is ordered. Its ordered exactly according to these laws of nature.

O : Well, I think an extension of that argument is that we have disorder, at least we have conceptions of disorder, in order to have fun. It wouldn't be fun if we knew exactly how the AlphaBits were going to fall. It wouldn't be fun if we knew what was going to happen all the time. I suppose at this point in the argument we can pull out the fact that we aren't god, so we can't predict what's going to happen. The possibility that we could predict the way everything is going to happen is a real downer.

X : So, what you're saying, in effect, is that there is disorder so that god can have fun?

O : What I'm saying is that there is disorder in order that we can have fun. I don't think that god has any fun.

X : Yaaa, well -

O : Because I know that in a Leibnizian system he can't be anything but one way. He can't even have any type of belief in his own free will, so how can he have fun? He couldn't decide to go out for a hamburger because he would be forced to go out for a hamburger if he was supposed to.

X : Well, I'm know no one at St. Michael's College has fun, so you may be right that god doesn't have

fun, but on the other hand... Maybe the reason - just consider the possibility - the reason there is disorder in the world is because nobody bothers to clean it up. Every one is kind of lazy, you know, they just let it go to pot, it's disorder. If we were a little more conscientious there'd be a little more order in the world. There isn't need for disorder. Sharpen up! You first years coming in here - make sure you get everything in order.

O : Well, I...

X : Question four: 'How many fingers did king Henry the fourth of England have?'

O : Ten. Most people have ten.

O : Question five : 'Is there sufficient cause for the football team's dismal performance last year?'

X : No, but it was necessary.

X : Question six : 'Is there such thing as free will? Well, first of all, they say that the best things in life are free, and you know that the best things are when someone says 'I will', but anyway, I really... It depends on what you mean by free will. So what do you mean?'

O : What do you mean, 'What do I mean?'

X : What do you mean, 'What do I mean 'What do I mean?'

O : What do you mean, 'What do I mean 'What do I mean 'What do I mean?'

X+O : UNGHHHHHHHHH! (this was assumed to be a Wittgensteinian grunt, asserting the truth of the language tokens used -ED)

X : 'Is there such thing as a free lunch? No. There ain't no such thing as a free lunch. Other wise I wouldn't be working.

Xenophon and Og was recorded live before a studio audience. Readers are invited to submit questions on any topic. X+O will try and answer them or at least have good time.

Zombie Philosophers from Hell

Matt McGarvey

Again, it's the start of a new year of fun filled philosophy at Innis. To tell the truth, I'm not so thrilled.

That scourge of adulthood - perspective - has shown me that the most significant events at this school are not really very significant at all. However, don't let me discourage you - it has taken a full four years for me to gain my cynicism.

In this column I intend to both examine classical 'philosophical topics', such as logic, epistemology, etc., and to apply their techniques and principles to important issues. Such issues include Ollie North (there goes all hope of leaving him out of this rag - ED.), and whether he is a hero, or a corrupt, fascist megalomaniac who is a greater danger to democracy than ten Baby Doc Duvalliers.

As for my taste in philosophy, I tend to avoid 'systems', e.g. existentialism, in favour of topic

studies, such as the pros and cons of utilitarian ethics, etc. I find some of the complex, detailed works of Hegel, Kierkegaard, Kant, Heidegger, et. al. too detailed to be within the scope of an undergraduate course. These courses always seem to become introductory in nature. Maybe someday I'll be inspired enough to tackle 'systems'.

If I am to offer any advice to budding philosophy students, it would be:

- 1) don't overestimate your ability
- 2) don't underestimate your ability
- 3) don't be discouraged by other people's vastly greater knowledge. They generally don't know what they're talking about.

Let's keep it short.

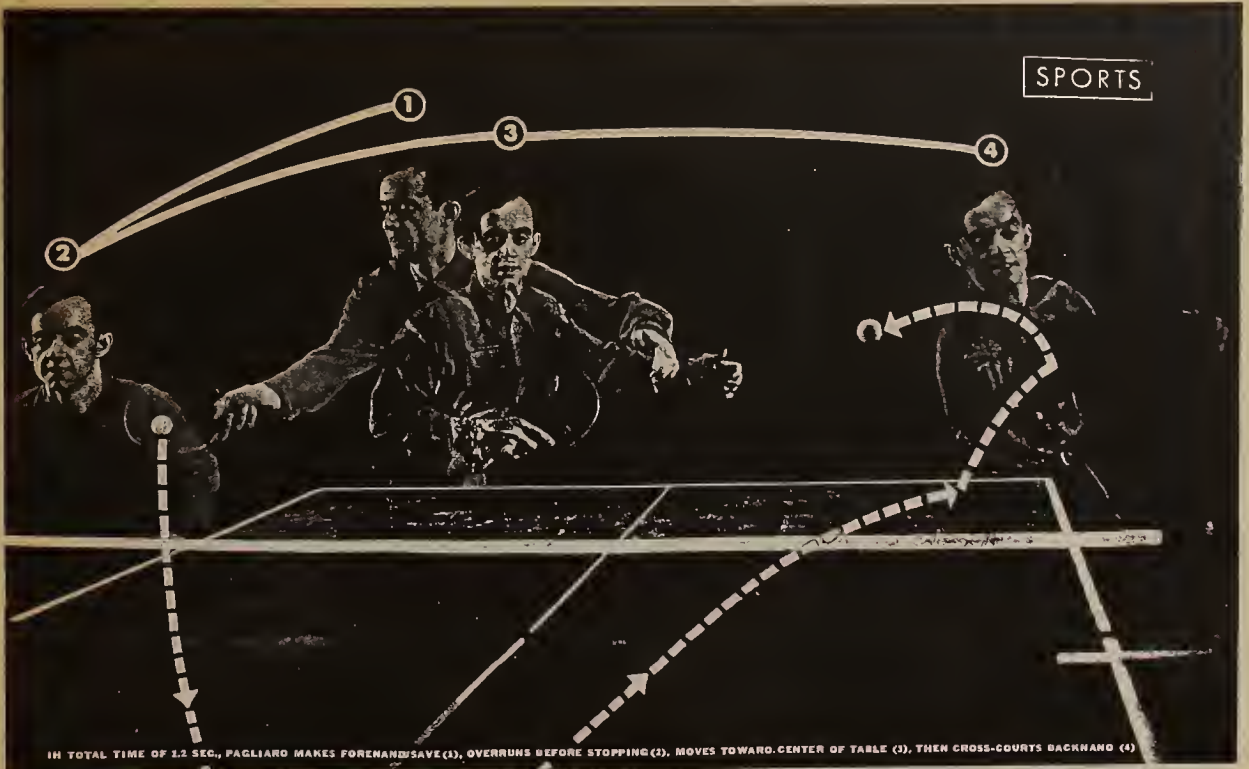




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-- We got 'em

Yeah.

BACK PAGE

SAVE A PIG; STOP EATING BACON
SAVE SHAKESPEARE; STOP
READING BACON



FUZZ SAY :
OOO THOSE DREAMY COLOURS

SCAT!



music contributions (taped), photographs,
poetry, poetry readings, essays, short stories,
comics, drawings, collages, aphorisms,
shopping lists etc.



HAROLD INNIS SAY:
COCKTAIL LOUNGES AND
RETAILERS MAKE LARGE PROFIT
ON FOAM- SELL 150 GLASS KEG TO
MAKE UP TO 200 GLASSES
TOMBSTONES AND CEMETERIES A
CONTINUATION OF REVERENCE
FOR RELICS AND RELIC WORSHIP

Iago, you submerged...

oh ducks
oh yes
oh wonderful
fabulous killers
ducks
yes



BART- PROVOCATIVE

Pathetic

